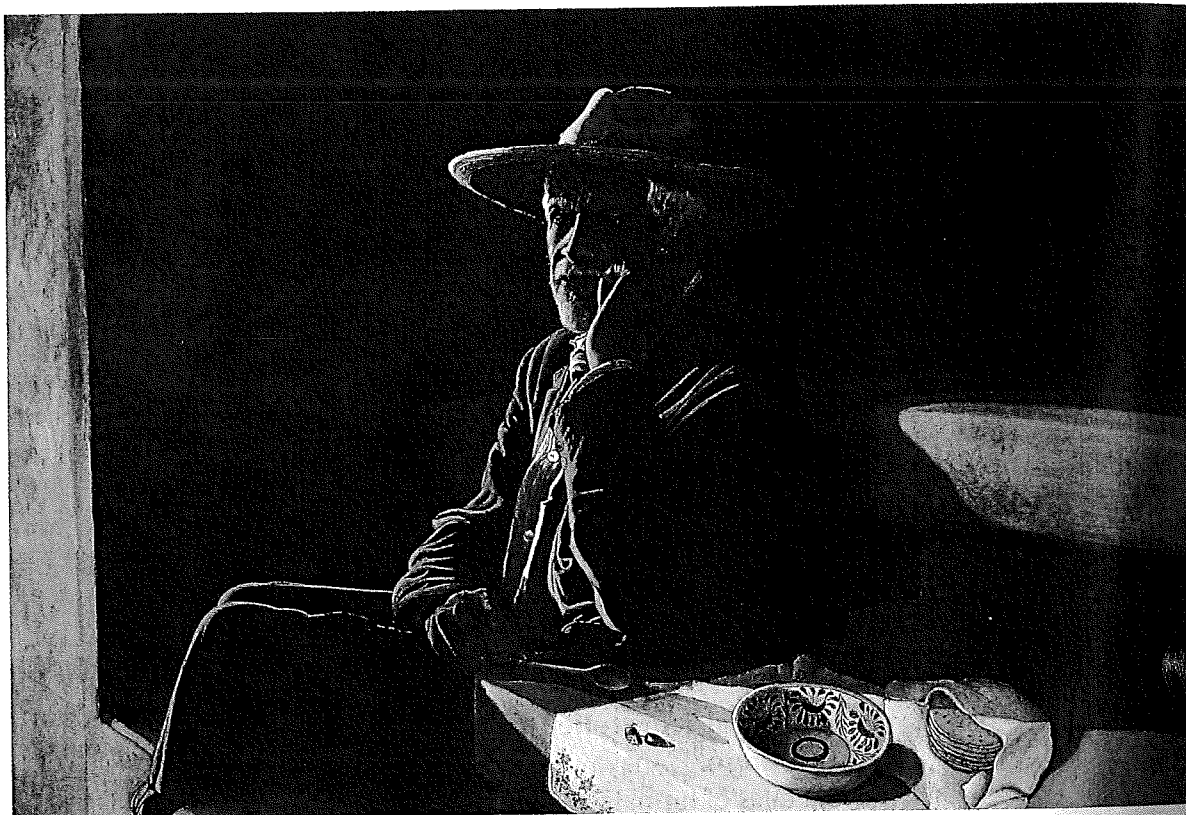


A Celebration of Grandfathers

Rudolfo A. Anaya



Our Menorahs, 1977. Esperanza Martinez. Courtesy of the artist

Buenos días le de Dios, abuelo.”¹ God give you a good day, grandfather. This is how I was taught as a child to greet my grandfather, or any grown person. It was a greeting of respect, a cultural value to be passed on from generation to generation, this respect for the old ones.

The old people I remember from my childhood were strong in their beliefs, and as we lived daily with them we learned a wise path of life to follow. They had something important to share with the young, and when they spoke the young listened. These old abuelos and abuelitas² had worked the earth all their lives, and so they

▲ Critical Viewing
As you read, consider which aspects of the man in this painting resemble the description of the elders in the essay.
[Compare and Contrast]

1. Buenos días le de Dios, abuelo (bwā' nes dē' ās lā dā dē' ōs ā bwā lō)

2. abuelitas (ā bwā lē' tās) grandmothers.

knew the value of nurturing, they knew the sensitivity of the earth. The daily struggle called for cooperation, and so every person contributed to the social fabric, and each person was respected for his contribution.

The old ones had looked deep into the web that connects all animate and inanimate forms of life, and they recognized the great design of the creation.

These *ancianos*³ from the cultures of the Río Grande, living side by side, sharing, growing together, they knew the rhythms and cycles of time, from the preparation of the earth in the spring to the digging of the *acequias*⁴ that brought the water to the dance of harvest in the fall. They shared good times and hard times. They helped each other through the epidemics and the personal tragedies, and they shared what little they had when the hot winds burned the land and no rain came. They learned that to survive one had to share in the process of life.

Hard workers all, they tilled the earth and farmed, ran the herds and spun wool, and carved their saints and their *kachinas*⁵ from cottonwood late in the winter nights. All worked with a deep faith which perplexes the modern mind.

Their faith shone in their eyes; it was in the strength of their grip, in the creases time wove into their faces. When they spoke, they spoke plainly and with few words, and they meant what they said. When they prayed, they went straight to the source of life. When there were good times, they knew how to dance in celebration and how to prepare the foods of the fiestas.⁶ All this they passed on to the young, so that a new generation would know what they had known, so the string of life would not be broken.

Today we would say that the old *abuelitos* lived authentic lives.

Newcomers to New Mexico often say that time seems to move slowly here. I think they mean they have come in contact with the inner strength of the people, a strength so solid it causes time itself to pause. Think of it. Think of the high, northern New Mexico villages, or the lonely ranches on the open *llano*.⁷ Think of the Indian *pueblo*⁸ which lies as solid as rock in the face of time. Remember the old people whose eyes seem like windows that peer into a distant past that makes absurdity of our contemporary world. That is what one feels when one encounters the old ones and their land, a pausing of time.

3. *ancianos* (än cē ä' nōs) old people; ancestors.

4. *acequias* (ä sä kē' es) irrigation ditches.

5. *kachinas* (ke chē' nez) small wooden dolls, representing the spirit of an ancestor or a god.

6. *fiestas* (fē es' tez) *n.* celebrations; feasts.

7. *llano* (yā' nō) plain.

8. *pueblo* (pweb' lō) *n.* village or town.

Literary Analysis Style and Tone

Describe the author's tone as he discusses the *ancianos*.

Vocabulary Builder

perplexes (pər pleks' iz)

v. confuses or puzzles

absurdity (ab sur' də tē)

n. something ridiculous or nonsensical

✓ Reading Check

What work did the *ancianos* do?

We have all felt time stand still. We have all been in the presence of power, the knowledge of the old ones, the majestic peace of a mountain stream or an aspen grove or red buttes rising into blue sky. We have all felt the light of dusk permeate the earth and cause time to pause in its flow.

I felt this when first touched by the spirit of Ultima, the old *curandera*⁹ who appears in my first novel, *Bless Me, Ultima*. This is how the young Antonio describes what he feels:

When she came the beauty of the llano unfolded before my eyes, and the gurgling waters of the river sang to the hum of the turning earth. The magical time of childhood stood still, and the pulse of the living earth pressed its mystery into my living blood. She took my hand, and the silent, magic powers she possessed made beauty from the raw, sun-baked llano, the green river valley, and the blue bowl which was the white sun's home. My bare feet felt the throbbing earth, and my body trembled with excitement. Time stood still . . .

At other times, in other places, when I have been privileged to be with the old ones, to learn, I have felt this inner reserve of strength upon which they draw. I have been held motionless and speechless by the power of *curanderas*. I have felt the same power when I hunted with Cruz, high on the Taos [tǎ' ōs] mountain, where it was more than the incredible beauty of the mountain bathed in morning light, more than the shining of the quivering aspen, but a connection with life, as if a shining strand of light connected the particular and the cosmic. That feeling is an epiphany of time, a standing still of time.

But not all of our old ones are *curanderos* or hunters on the mountain. My grandfather was a plain man, a farmer from Puerto de Luna¹⁰ on the Pecos River. He was probably a descendent of those people who spilled over the mountain from Taos, following the Pecos River in search of farmland. There in that river valley he settled and raised a large family.

Bearded and walrus-mustached, he stood five feet tall, but to me as a child he was a giant. I remember him most for his silence. In the summers my parents sent me to live with him on his farm, for I was to learn the ways of a farmer. My uncles also lived in that valley, the valley called Puerto de Luna, there where only the flow of the river and the whispering of the wind marked time. For me it was a magical place.

9. *curandera* (kōō rān dǎ' rǎ) medicine woman.

10. *Puerto de Luna* (pwer' tō dǎ lōō' ne) Port of the Moon, the name of a town.

Vocabulary Builder

permeate (pǎr' mē āt')

v. spread or flow throughout

Literary Analysis

Style How does Anaya's use of Spanish words add to his message of being connected to his culture?

y Builder
ur' mē āt')
flow

analysis
loes
of Spanish
o his
oeing
o his

I remember once, while out hoeing the fields, I came upon an anthill, and before I knew it I was badly bitten. After he had covered my welts with the cool mud from the irrigation ditch, my grandfather calmly said: "Know where you stand." That is the way he spoke, in short phrases, to the point.

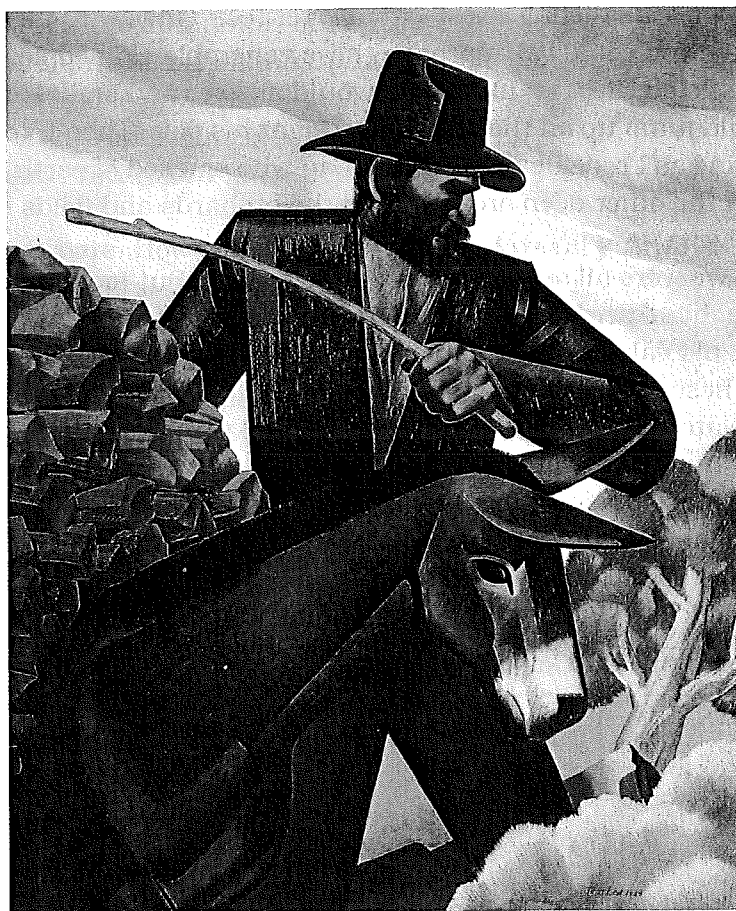
One very dry summer, the river dried to a trickle, there was no water for the fields. The young plants withered and died. In my sadness and with the impulses of youth I said, "I wish it would rain!" My grandfather touched me, looked up into the sky and whispered, "Pray for rain." In his language there was a difference. He felt connected to the cycles that brought the rain or kept it from us. His prayer was a meaningful action, because he was a participant with the forces that filled our world, he was not a bystander.

A young man died at the village one summer. A very tragic death. He was dragged by his horse. When he was found I cried, for the boy was my friend. I did not understand why death had come to one so young. My grandfather took me aside and said: "Think of the death of the trees and the fields in the fall. The leaves fall, and everything rests, as if dead. But they bloom again in the spring. Death is only this small transformation in life."

These are the things I remember, these fleeting images, few words.

I remember him driving his horse-drawn wagon into Santa Rosa in the fall when he brought his harvest produce to sell in the town. What a tower of strength seemed to come in that small man huddled on the seat of the giant wagon. One click of his tongue and the horses obeyed, stopped or turned as he wished. He never raised his whip. How unlike today when so much teaching is done with loud words and threatening hands.

I would run to greet the wagon, and the wagon would stop. "Buenos días le de Dios, abuelo," I would say. This was the



El Leñador, 1934, Tom Lea, Collection of the Museum of New Mexico, Museum of Fine Arts

▲ Critical Viewing

How does the woodcutter in this painting compare with your image of the author's grandfather?

[Compare and Contrast]

✓ Reading Check

Why did Anaya's parents send him to stay with his grandfather during summers?

prescribed greeting of esteem and respect. Only after the greeting was given could we approach these venerable old people. "Buenos días te de Dios, mi hijo,"¹¹ he would answer and smile, and then I could jump up on the wagon and sit at his side. Then I, too, became a king as I rode next to the old man who smelled of earth and sweat and the other deep aromas from the orchards and fields of Puerto de Luna.

We were all sons and daughters to him. But today the sons and daughters are breaking with the past, putting aside los abuelitos. The old values are threatened, and threatened most where it comes to these relationships with the old people. If we don't take the time to watch and feel the years of their final transformation, a part of our humanity will be lessened.

I grew up speaking Spanish, and oh! how difficult it was to learn English. Sometimes I would give up and cry out that I couldn't learn. Then he would say, "Ten paciencia."¹² Have patience. *Paciencia*, a word with the strength of centuries, a word that said that someday we would overcome. *Paciencia*, how soothing a word

11. *mi hijo* (mē ē' hō) my son.

12. *Ten paciencia* (ten pã sē en' sē ä)

Reading Skill

Main Idea What main idea about the loss of values does Anaya state here?

▼ Critical Viewing

Why do you think a writer like Anaya might find this New Mexican landscape inspiring? [Speculate]



coming from this old man who could still sling hundred-pound bags over his shoulder, chop wood for hours on end, and hitch up his own horses and ride to town and back in one day.

"You have to learn the language of the Americanos,"¹³ he said. "Me, I will live my last days in my valley. You will live in a new time, the time of the gringos."¹⁴

A new time did come, a new time is here. How will we form it so it is fruitful? We need to know where we stand. We need to speak softly and respect others, and to share what we have. We need to pray not for material gain, but for rain for the fields, for the sun to nurture growth, for nights in which we can sleep in peace, and for a harvest in which everyone can share. Simple lessons from a simple man. These lessons he learned from his past which was as deep and strong as the currents of the river of life, a life which could be stronger than death.

He was a man; he died. Not in his valley, but nevertheless cared for by his sons and daughters and flocks of grandchildren. At the end, I would enter his room which carried the smell of medications and Vicks, the faint pungent odor of urine, and cigarette smoke. Gone were the aroma of the fields, the strength of his young

13. **Americanos** (ä mer' ä kä' nōs) Americans.

14. **gringos** (grin' gōs) *n.* foreigners; North Americans.

Literary Analysis

Style How does the author's repetition of the phrase "We need" add urgency to his message?



Reading Check

Why does Anaya's grandfather tell him that he must learn English?

manhood. Gone also was his patience in the face of crippling old age. Small things bothered him; he shouted or turned sour when his expectations were not met. It was because he could not care for himself, because he was returning to that state of childhood, and all those wishes and desires were now wrapped in a crumbling old body.

"Ten *paciencia*," I once said to him, and he smiled. "I didn't know I would grow this old," he said. "Now, I can't even roll my own cigarettes." I rolled a cigarette for him, placed it in his mouth and lit it. I asked him why he smoked, the doctor had said it was bad for him. "I like to see the smoke rise," he said. He would smoke and doze, and his quilt was spotted with little burns where the cigarettes dropped. One of us had to sit and watch to make sure a fire didn't start.

I would sit and look at him and remember what was said of him when he was a young man. He could mount a wild horse and break it, and he could ride as far as any man. He could dance all night at a dance, then work the *acequia* the following day. He helped neighbors, they helped him. He married, raised children. Small legends, the kind that make up everyman's life.

He was 94 when he died. Family, neighbors, and friends gathered; they all agreed he had led a rich life. I remembered the last years, the years he spent in bed. And as I remember now, I am reminded that it is too easy to romanticize old age. Sometimes we forget the pain of the transformation into old age, we forget the natural breaking down of the body. Not all go gentle into the last years, some go crying and cursing, forgetting the names of those they loved the most, withdrawing into an internal anguish few of us can know. May we be granted the patience and care to deal with our *ancianos*.

For some time we haven't looked at these changes and needs of the old ones. The American image created by the mass media is an image of youth, not of old age. It is the beautiful and the young who are praised in this society. If analyzed carefully, we see that same damaging thought has crept into the way society views the old. In response to the old, the mass media have just created old people

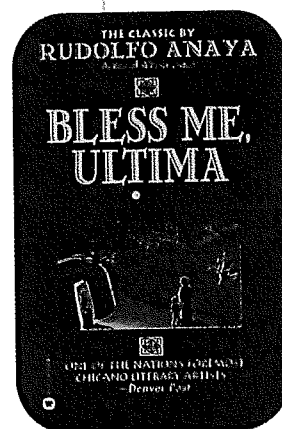
Literature in Context

Cultural Connection

Anaya's Best-Known Work In this essay, Anaya quotes from his novel *Bless Me, Ultima*. First published in 1972, the novel tells the story of a young boy, Antonio, who lives with his family in Guadalupe, New Mexico. Ultima, who is respected for her healing powers and her knowledge of the uses of plants, comes to live with Antonio's family. Ultima takes the boy under her wing and teaches him about the plants and trees of the area. She also teaches him some important lessons about life.

Connect to the Literature

Based on what you know about Anaya's writing, how would you expect him to describe the bond between people and the land? Explain your answer.



Vocabulary Builder
anguish (an' gwish) *n.*
 great pain or suffering

who act like the young. It is only the healthy, pink-cheeked, outgoing, older persons we are shown in the media. And they are always selling something, as if an entire generation of old people were salesmen in their lives. Commercials show very lively old men, who must always be in excellent health according to the new myth, selling insurance policies or real estate as they are out golfing; older women selling coffee or toilet paper to those just married. That image does not illustrate the real life of the old ones.

Real life takes into account the natural cycle of growth and change. My grandfather pointed to the leaves falling from the tree. So time brings with its transformation the often painful, wearing-down process. Vision blurs, health wanes; even the act of walking carries with it the painful reminder of the autumn of life. But this process is something to be faced, not something to be hidden away by false images. Yes, the old can be young at heart, but in their own way, with their own dignity. They do not have to copy the always-young image of the Hollywood star.

My grandfather wanted to return to his valley to die. But by then the families of the valley had left in search of a better future. It is only now that there seems to be a return to the valley, a revival. The new generation seeks its roots, that value of love for the land moves us to return to the place where our ancianos formed the culture.

I returned to Puerto de Luna last summer, to join the community in a celebration of the founding of the church. I drove by my grandfather's home, my uncles' ranches, the neglected adobe¹⁵ washing down into the earth from whence it came. And I wondered, how might the values of my grandfather's generation live in our own? What can we retain to see us through these hard times? I was to become a farmer, and I became a writer. As I plow and plant my words, do I nurture as my grandfather did in his fields and orchards? The answers are not simple.

"They don't make men like that anymore," is a phrase we hear when one does honor to a man. I am glad I knew my grandfather. I am glad there are still times when I can see him in my dreams, hear him in my reverie. Sometimes I think I catch a whiff of that earthy aroma that was his smell, just as in lonely times sometimes I catch the fragrance of Ultima's herbs. Then I smile. How strong these people were to leave such a lasting impression.

So, as I would greet my abuelo long ago, it would help us all to greet the old ones we know with this kind and respectful greeting: "Buenos días le de Dios."

15. **adobe** (ə dō' bē) *n.* sun-dried clay brick.

Reading Skill

Main Idea What main idea is supported by the detail of the neglected adobe homes?

Apply the Skills

A Celebration of Grandfathers

Thinking About the Selection

1. **Respond:** Which part of the essay is most powerful? Explain.
2. (a) **Recall:** What qualities of old people does Anaya remember from his childhood? (b) **Distinguish:** How are these qualities different from the images that Anaya says have been created by American mass media?
3. (a) **Recall:** What does Anaya's grandfather say is the "new time" in which Anaya will live? (b) **Infer:** What does the author imply about what this "new time" will bring for his people?
4. (a) **Draw Conclusions:** What opinion does Anaya offer on the way people should be treated as they grow old? (b) **Take a Position:** Do you agree with him? Explain. (c) **Discuss:** Discuss your answers with a partner. Then, explain how your answer has grown or changed as a result of the discussion.

Literary Analysis

5. At several points in his essay, Anaya strings together sentences that are structured in the same way, as in this example: "When they spoke, they spoke plainly and with few words, and they meant what they said. When they prayed, they went straight to the source of life. When there were good times, they knew how to dance in celebration. . . ." What effect does this aspect of the author's **syntax** create? Explain.
6. What one word might you use to describe the overall **tone** of "A Celebration of Grandfathers"? Explain.
7. Use a chart like the one shown to record examples of the **diction** and **tone** Anaya uses. Then, based on his diction and tone, write three adjectives in the center of the chart that describe Anaya's **style**.



Reading Skill

8. State the **main idea** of Anaya's essay in your own words.
9. (a) List three **supporting details** that serve as evidence for the point that Anaya makes in his essay. (b) Do you think the author adequately supports his main idea with details? Why or why not?

QuickReview

Essay at a Glance

The author celebrates his native culture, in which older people are respected and honored.

Go Online Assessment

For: Self-test

Visit: www.PHSchool.com

Web Code: epa-6302

Author's Style: an author's way of writing; elements of style include *diction*, *syntax*, and *tone*

Main Idea: the central message, insight, or opinion in a work of nonfiction

Supporting Details: the pieces of evidence that a writer uses to prove a main idea

Vocabulary Builder

Practice Determine whether each sentence below is true or false. Use the meaning of the underlined word to explain your reasoning.

1. A poor instruction manual is one that perplexes its reader.
2. It is a compliment to have a business idea labeled "an absurdity."
3. To prevent a stain, allow ink to permeate the fabric.
4. Comforting someone in anguish is a kind action.

Adding Words to Your Vocabulary Using a thesaurus, find a **synonym**, or word of similar meaning, for each word italicized above. Use each synonym in a sentence that makes the meaning of the word clear. (For more on using a thesaurus, see page R7.)

Writing

Anaya's essay reflects his admiration for his elders. Think of an older person whom you admire. Write a few paragraphs of **book jacket copy** for a biography of that person. Book jackets often provide a brief introduction to a subject to entice people to read more.

- Include some highlights of the person's life.
- Choose details that will make the reader want to know more.

For *Grammar, Vocabulary, and Assessment*, see **Build Language Skills**, pp. 422–423.



Extend Your Learning

Listening and Speaking Anaya claims that "the American image created by the mass media is an image of youth, not old age." In a small group, hold a **panel discussion** about the validity of this claim. Consider these questions as you prepare:

- What is the age of most people in television shows and films?
- What messages do these images convey?

Each panelist should prepare notes to use during the discussion and should elaborate upon or illustrate each other's comments.

Research and Technology Use the Internet and an atlas to gather information about the geography and history of Puerto de Luna, a town Anaya discusses in his essay. Then, make an **annotated map** of New Mexico that shows the location of this town. Include a side column listing facts about the town.

Build Understanding • On Summer

Reflective Essay

Background

The Great Migration Beginning in the early 1900s, hundreds of thousands of African Americans left the rural South for northern cities. They fled discrimination and the floods and pests that threatened their livelihood as farmers. Many left relatives behind and, like Hansberry's Chicago family, journeyed south in summertime to visit.

Connecting to the Literature

Reading/Writing Connection In "On Summer," the author's grandmother in Tennessee is a living link to her family's history. Write two or three sentences about a person, a place, or an object that reminds you of your connection with people of the past. Use at least three of these words: *embody, signify, dominate, react*.

Review

For **Literary Analysis, Reading Skill, and Vocabulary Builder**, see page 402

READ MORE

by

Lorraine Hansberry
*To Be Young, Gifted,
and Black*

*The Sign in Sidney
Brustein's Window*

Meet the Author

Lorraine Hansberry (1930–1965)



Lorraine Hansberry grew up on the South Side of Chicago, where her father prospered as a real-estate broker. At the time, many white people closed their neighborhoods, refusing to sell or rent property to African Americans. Hansberry's father fought this practice, taking his case all the way to the Supreme Court, where he won.

A Pioneering Playwright As her father fought to integrate Chicago's neighborhoods, Hansberry laid claim to territories of the imagination. With the 1959 production of her play *A Raisin in the Sun*, she became the first African American woman to have a drama produced on Broadway.

Fast Facts

- ▶ *A Raisin in the Sun* won a New York Drama Critics' Circle Award in 1959.
- ▶ A 1961 movie version of the play won recognition at the Cannes Film Festival.

Go  **Online**
Author Link

For: More about the author
Visit: www.PHSchool.com
Web Code: epe-9303